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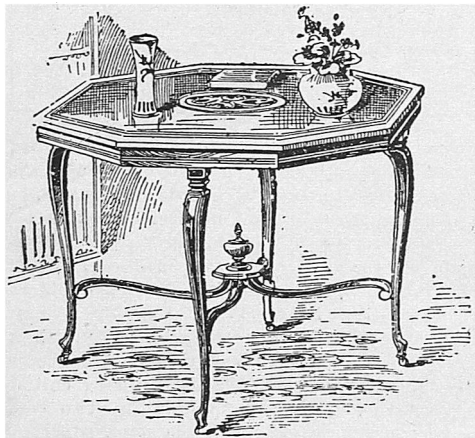
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THE DECORATOR AND FURNISHER.

ed in similar style. Two other small reception chairs, one in Japanese coloring, the other enameled in light blue with gilded rush seats set among the heavier furniture, and our room is complete, and yet not quite—we must have some little place for books, and we find in the cozy corner on the right side of the mantel. Here in the angle of the wall we will fasten three triangular shelves about twelve inches apart, the lowest one about two feet from the floor, and when we have stained them like the mantel and decorated their rounded front edges



OCTAGONAL DRAWING-ROOM TABLE.

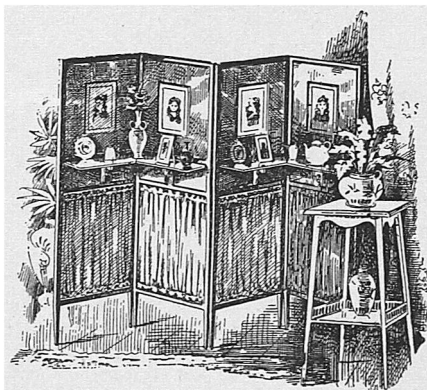
with fancy cut leather edging, we will have a very ornamental little book case, and our room is ready for occupancy.

We may feel assured that we shall find it delightfully comfortable and cozy, although really wanting in two very great elements of enjoyment—pictures and music. The former we have not considered because there is no limit to the expenditure in which one can indulge in purchasing pictures, but even in these, if we do not aspire to the Masters, but are content with the works of those who have yet to make a name, and with engravings we may beautify and brighten our walls without great outlay. If we feel inclined to add the additional expense of a piano, four hundred dollars will furnish an excellent one which will be a lasting source of pleasure, and when we have removed the stand to another position between the windows, and have put a little upright piano in its place, with a small rug before it, and the light shining directly on it from the left, we can indeed feel that we have all that can be desired in moderation.

A POEM IN COLOR.

WE had received news that Marie, our much beloved sister, was soon to turn her face homeward—thus ending her protracted wanderings in foreign lands. The household, even the servants, were jubilant at the joyful news, and set their brains to work to devise some unusual way in which to express their delight at her return. After carefully discussing the pros and cons of various schemes suggested, we at last decided to refurnish her room and make it a veritable poem in color. Mamma entered soul and body and purse into the plan, and even insisted on exchanging Marie's high-post bedstead for her own brass one she had bought but never could get used to, as she often said. She held tenaciously to the theory that old friends and old styles are always the best after all. So Lil, brother Harry's wife, took charge of the decoration of the bed, and announced that it would be a marvel of beauty when it should come forth from her hands resplendent in creamy draperies, and its dainty lace and muslin coverings over palest blue. The first thing in order was the painting and papering, both of which was much needed. Fred, my younger brother, considered it "larks" to paint all the wood-work in cream-white, with the egg-shell finish, so pleasing to the fastidious eye. The paneling was done in a pale tint of lemon. I called into

requisition my modest talent for decoration and painted delicate lines and touches of gilt here and there, on the mantel and door mouldings. After searching through paper-hangers' shops, we selected for the wall a dainty paper with a ground between cream and pale lemon; over this were carelessly scattered delicate, tropical-looking grasses in pale gobelin blue; at rare intervals were grouped little flecks of gilt, which gave a soft glimmering effect. The ceiling paper we selected in the same shade of pale gobelin blue, with tiny Japanese crescents or half-moons, which never worry the eye with the effort to distinguish the meaning of the design. In the deep frieze around the ceiling were lotus flowers and buds in gobelin blue, copper and gobelin pink on a cream ground, with borders of blue and copper. After visiting furniture stores and comparing styles and prices, we hit upon a new plan by which to secure the best effect for the least money. Accordingly we visited a factory not many miles distant and selected in plain pine wood, a gracefully turned lounge frame; a chiffonier with tiny railing around the top and brass drawer-handles; two small chairs; an old-fashioned looking settle for the bay-window, and a quaint toilet table with two drawers below and three upper, smaller ones. A small square mirror, supported between two upright pieces, completed this dainty dressing-table. After some days of patient and enjoyable labor on our part, these articles of furniture were transformed into elegant specimens in white and gold. Two coats of paint, with varnish and



FOUR-FOLD SCREEN, WITH PANELS FOR PHOTOS AND SHELVES FOR BRIC-A-BRAC.

gilding, wrought the charm. For settle-cushion, chair seats, frill around bed-canopy and lounge covering, we selected gobelin blue cretonne besprinkled with white field daisies. The upholstering of the lounge we were unwilling to entrust to any but an experienced hand. For the long, low windows in the room, we bought amber shades. Over these, for summer use, we hung Madras curtains in a delicate shade of cream, with lilies in same shade. The curtain-poles were white with brass knobs and rings. As the floor was smooth and well made we concluded that a hard oil finish would be simplest and best—as it would preserve the natural grain of the wood, while making it a trifle darker in tone. For hearth rug we bought a yard and a half remnant of exquisite moquette carpet with ground in shades of cream-color, over which ran a conventionalized Japanese vine pattern in olive shades, with large lotus flowers and buds in gobelin blue, pink and terra cotta. We finished this rug at the ends with the knotted, woolen fringe used on Smyrna rugs. Before the toilet table and lounge we laid mats of yellow sheep-skin. The washstand was a dainty little affair. It was simply a small pine table draped with cream-colored Madras. The glass above it was also draped with a long scarf of the same material, which was caught over the glass and at the sides of the table with gold-colored satin ribbons. These ribbons were used also for looping window-curtains and the draperies which hung from the canopy of the bedstead. Before the washstand stood an old-fashioned screen papered in blue to match the ceiling. On

either side of the toilet-mirror were brass sconces with wax candles in blue and lemon. The brass andirons and fender were polished until they shone like gold. The fireplace and hearth were laid with amber tiles. The mantel scarf was amber China silk with fringed ends. Over the mantel hung a photogravure of La Lecon de Chante, framed in silver. The boudoir rocker was wicker-work painted with white and two shades of copper—the yellow and pink. Gold satin ribbons were in the openings of the straw. Square cushion and shoulder-rest in gobelin blue plush. Marie came at last, and her delight when ushered into her room more than repaid us for all of our labors of love.

B. SPEER.

A CHANGE AROUND.

"You shall find a benefit in the change."—SHAKESPEARE.

The first thing in contemplating a change round is to begin upon the corners. Any one who has ever had to do with an old fashioned room, one end having rounded walls instead of the usual angles, knows the intense relief of getting rid of even two of them.

The widespread fashion of corner seats has done much to make the arrangement of our rooms easier and less formal, and I have a great fondness for an Eastern divan in cases where it suits the style of the room.

My imagination shows one which fills a long stretch of plain wall—some eleven feet—from fireplace to corner.

It is a mere strong deal bench—low and broad, with a mattress cushion covered with gold plushette against the wall—half hidden by gold embroidered or frilled brocade cushions, the seat itself being hidden by an Indian Jejim. On the wall behind it stretches a long panel of snuff brown material, with enormously large raised gold embroidered motto in Persian characters; above this again is a long Mushrabayah bracket, holding brass and copper plates and quaint Eastern pottery.

The corner cupboard of Mushrabayah is lined with red silk and holds a lamp, which sheds, together with the little hanging jeweled one, a pretty soft light on the corner at night.

The table, which has an incised Arab motto all round it, holds many an Eastern curio, a brass "poison cup," with the green stone set in the pierced lid, which was supposed to change color when poison touched it; an old brass incense burner



OCTAGONAL DRAWING-ROOM TABLE, WITH TRAY SHELF BETWEEN THE LEGS.

—to light a fragrant perfume stuck in this carries one back to the Cairo bazaars and their delights—a thick carved ankle ring from the Soudan; a jeweled betel cutter from India; an ivory elephant from Ceylon; and, framed on the wall, a treasure greater than all, a memory full of pride, shame and sorrow—one of the bank notes issued by General Gordon at Khartoum.

But to return to my subject. The fashion of putting the piano across the corner of the room has done much to destroy the formality of its appear-